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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVII, NUMBER 3

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ARTHUR GILLENDER  
LECTURES

THREE lectures in the course given under the terms of the will of the late Jessie Gillender, in memory of Arthur Gillender, "for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of the Museum," will be held in Class Room A on March 19, April 2 and 16 at 3 P. M., as follows:

- March 19. Designing and Making Dishes, by Charles F. Binns.
- April 2. Designing and Making Silver, by Lionel Moses.
- April 16. Designing and Arranging the Home, by R. Clipston Sturgis.

STUDY-HOURS ON PRACTICAL  
SUBJECTS

THE last of the several series of Study-Hours conducted by Miss Grace Cornell, planned to give direct help in the problems

of design and color which enter into every-day life, and intended for those who are interested in well-designed merchandise and its present-day use, are being conducted this month, as follows:

For Practical Workers

Eight Sundays, 3:00-4:30 P. M. March 5, 12, 19, 26; April 2, 9, 16, 23

For Salespeople

Four Fridays, 9-10 A. M. March 3, 10, 17, and 24

For Manufacturers and Designers

Four Fridays, 10 A. M.-12 M. March 31, April 7, 14, and 21

For Members

Three Saturdays, 10 A. M.-12 M. March 25, April 8 and 22

MARCH CONCERTS

THE second series of orchestral concerts under the direction of David Mannes, is being given on the Saturday evenings in March, the fourth, eleventh, eighteenth, and twenty-fifth.

On the afternoons of these days at 5 o'clock, Miss Frances Morris, assisted by the Euphonic Trio—Misses Alice Nichols, C'zelma Crosby, and Em Smith—talks on the programs of the evenings in the Lecture Hall.

THE ABBOTT H. THAYER  
MEMORIAL EXHIBITION

DURING the several months of preparation for the memorial exhibition of the works of Abbott Handerson Thayer, the project has grown from modest beginnings to the present convocation of a large proportion of all the important pictures which the artist painted. Private owners and public institutions have been generously coöperative in the matter of lending to the exhibition, and few pictures of importance are wanting to its completeness except the splendid group of paintings included in the Freer Collection at Washington which now belongs to the Nation and is not available. The exhibition, opening March 20 with a private view for members and their friends and continuing through April 30, occupies the large gallery of special exhibi-

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AN ANGEL  
BY ABBOTT H. THAYER  
IN THE ABBOTT H. THAYER MEMORIAL EXHIBITION

tions, and a group of the artist's drawings is being shown in Gallery 25, the room in another wing regularly devoted to drawings.

The paintings, about seventy in number, are separately listed in the catalogue of the exhibition. It suffices to mention briefly here a few of the more famous among them. The Boston Museum has contributed Caritas, perhaps the most famous of all Thayer's works.

From the Worcester Museum we have the splendid painting of Roses in a glass vase and a portrait of a Young Girl. Interesting early pictures include the Portrait of Mrs. William F. Milton, painted about 1880 and lent by the sitter, the portrait of Mrs. E. M. Whiting of about the same date, and several animal pictures lent by Miss Alice L. Sand, Miss Ellen J. Stone, Victor G. Bloede, William Wallace Fenn, and others.

The two most important private collections of the artist's work, those belonging to John Gellatly and to the estate of the artist, have been freely offered and are shown practically entire. From the former collection are such famous paintings as the Stevenson Memorial, My Children, the Virgin Enthroned, and Brother and Sister. Among the well-known pictures lent by the estate are the Angel of Dawn, the Boy and Angel, the Girl Arranging her Hair, the Girl in White, Monadnock, Winter Sunrise, and the Lady in Green Velvet, which in 1920 received the gold medal at the International Exhibition, Carnegie Institute, Pittsburgh.

H. B. W.

## AN ANONYMOUS GIFT

THE new year, when only a few days old, commenced auspiciously with a munificent gift, from a friend of the Museum who wishes to remain anonymous, of tapestries, sculpture, paintings, and other works of art, which was reported briefly in the last issue of the BULLETIN. The objects are described at greater length in the following notes.

The objects are described at greater length in the following notes.

Of outstanding importance are two superb Beauvais tapestries of large dimensions, representing Bacchus and Ariadne,<sup>1</sup> and Vulcan presenting to Venus the arms which he has made for Aeneas.<sup>2</sup> The tapestries are two of a set of nine called *les Amours des Dieux* or the Loves of the Gods, for which one of the greatest painters of the eighteenth century, François Boucher, furnished the models. On the Vulcan tapestry may be seen the reverse signature of Boucher and the date 1749. In the lower border of each



STUCCO RELIEF, MADONNA AND CHILD  
A VARIANT OF THE PAZZI MADONNA BY DONATELLO

tapestry is the name of Oudry and the initials of Charron, the co-directors of the Royal Manufactory of Beauvais between 1754 and 1755. We know from the records of Beauvais that no tapestries of this set were woven in 1754, but in the following year three orders were undertaken, one of three pieces for the King, another of the same number for a M. Michel, and a third of four pieces for the Baron de Thiers. When our two tapestries were in the collection of the late James Stillman, they

<sup>1</sup> 12 feet,  $\frac{1}{2}$  inch, by 17 feet, 6 inches.

<sup>2</sup> 14 feet,  $\frac{3}{4}$  inch, by 17 feet, 10 inches.